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CARVING ON A BALCONY OF THE INDIAN TEMPLE INTERIOR

THE NEW INDIAN GALLERIES

A MUSEUM curator often has cause to lament the inelasticity of brick and mortar. His collections increase in size, but his gallery walls "stay put." Sometimes, however, a fortunate chance permits one to utilize odds and ends of space between walls, with the happiest of results. When it became necessary to secure more room for the Near Eastern collections of the Museum, unused space of this kind was found between the galleries on the second floor of Addition E and the upper part of the Lecture Hall to the west. To be sure, the area was not extensive, but it made possible the addition of three small galleries to the series of Near Eastern rooms, and afforded space much needed for the expansion of the collection of Indian art. Credit for the ingenious utilization of this space should go to Durr Friedley, Acting Curator of the Department of Decorative Arts when the plans were authorized last summer, and now engaged in war service. Some modifications of Mr. Friedley's original scheme for the small galleries opening out of the Indian temple room proved necessary in the course of the work, but in general his original plans have been closely followed. The galleries are now open to the public.

These new rooms, together with the large gallery, II E 13, in the regular sequence of rooms, and the alcove opening out of II E 12, are devoted to the exhibition of Indian art. This section of the Near Eastern collection, although of comparatively recent development, has now attained considerable importance, particularly in the fields of jewelry and minia-

tures. The sculpture collection has been recently strengthened by the purchase of two remarkable examples of early Indian stone carving. Two fine pieces of mediæval Indian sculpture are exhibited as loans through the kindness of Miss Cora Timken. Indian wood carving is splendidly represented by the beautiful temple interior presented by Robert W. de Forest and Lockwood de Forest. A representative group of Indian metalwork, dating from the seventeenth century to modern times, has been generously lent by Lockwood de Forest. The Museum collection of Indian textiles contains many fine pieces; two large Indian carpets, included in the recent gift of the Morgan Collection, are magnificent specimens of their kind.

The visitor will probably enter the new galleries through the door in the west wall of II E 13. A small vestibule leads to the domed room from a mediæval Indian temple. On the left is a small gallery where examples of the early periods of Indian sculpture are exhibited. On the right is a corridor, lined with wall cases, containing the collection of Indian and Thibetan jewelry, recently obtained for the Museum in India by Lockwood de Forest. This gallery opens into the room devoted to the exhibition of Indian miniatures. From this room the visitor passes out into II E 12, in which is shown Persian and Asia Minor art of the fifteenth and sixteenth centuries.

The conspicuous feature of the new installation is, of course, the carved room interior from an Indian temple, the gift to the Museum, in 1916, of the President, Robert W. de Forest, and his brother,

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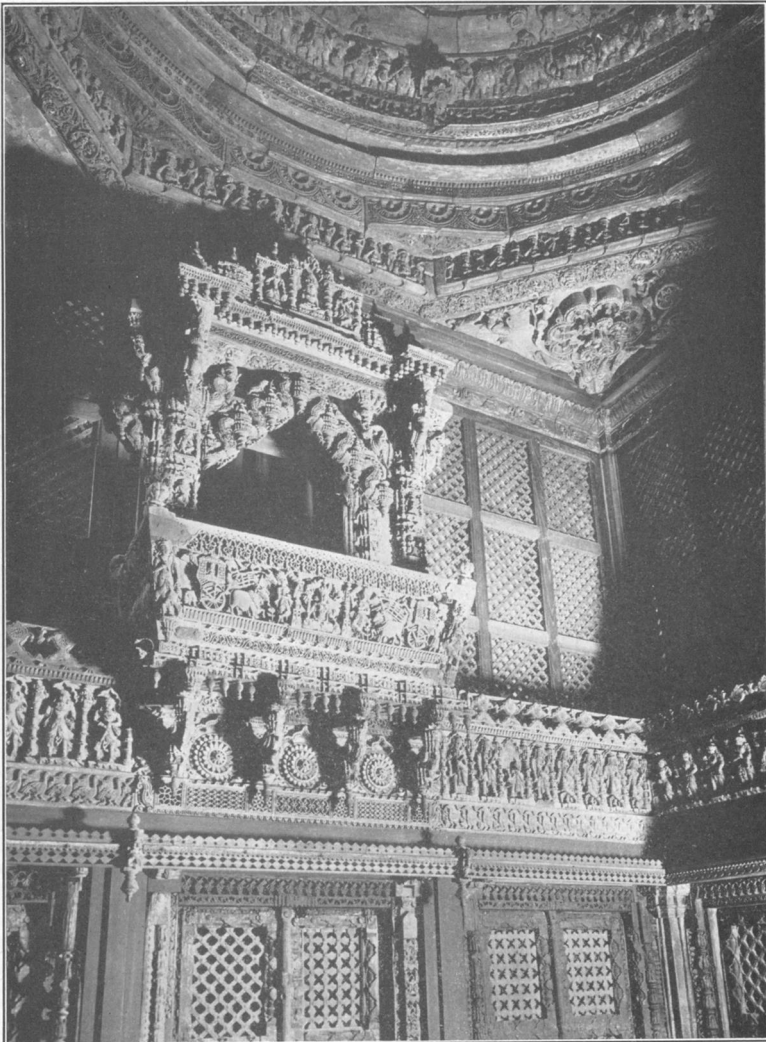
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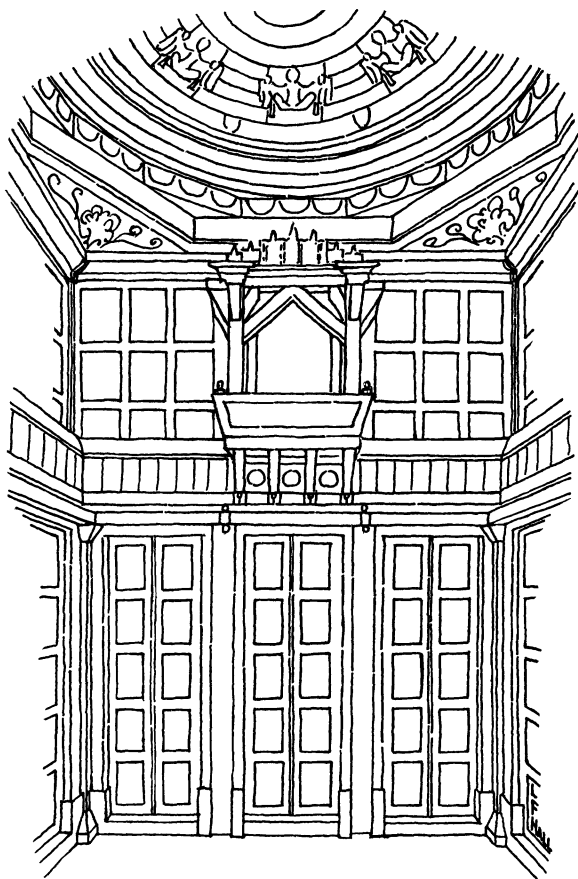
DETAIL FROM A DOMED ROOM
FROM THE TEMPLE OF VADI PARASNATH, PATTAN, INDIA

THE ROOM IS APPROXIMATELY TEN FEET SQUARE WITH A HEIGHT OF OVER NINETEEN FEET, WHICH
ACCOUNTS FOR THE DISTORTION IN THIS VIEW

Copyright, 1918, by The Metropolitan Museum of Art

Lockwood de Forest. This exceptionally interesting and beautiful specimen of Indian carved woodwork comes from the Temple of Vadi Parasnath, at Pattan. When the woodwork was acquired in India by Lockwood de Forest, it had already been

sixteenth century, although, as far as style is concerned, it reminds one of carvings considerably earlier. Since Indian wood carving of the finest quality is practically unknown here, the importance of the Museum's new accession, unquestionably a mas-



DRAWING SHOWING THE TWO STORIES AND THE
DOME OF THE INDIAN TEMPLE INTERIOR

removed from the temple to make place for some stone construction. Some restoration, therefore, has been necessary, but the principal features of the room are intact.

The room is approximately square; the walls, conjecturally restored with grill-work, are lighted by four windows with balconies of elaborate construction, and support a richly carved, domed ceiling. In date this carved woodwork may be assigned to the

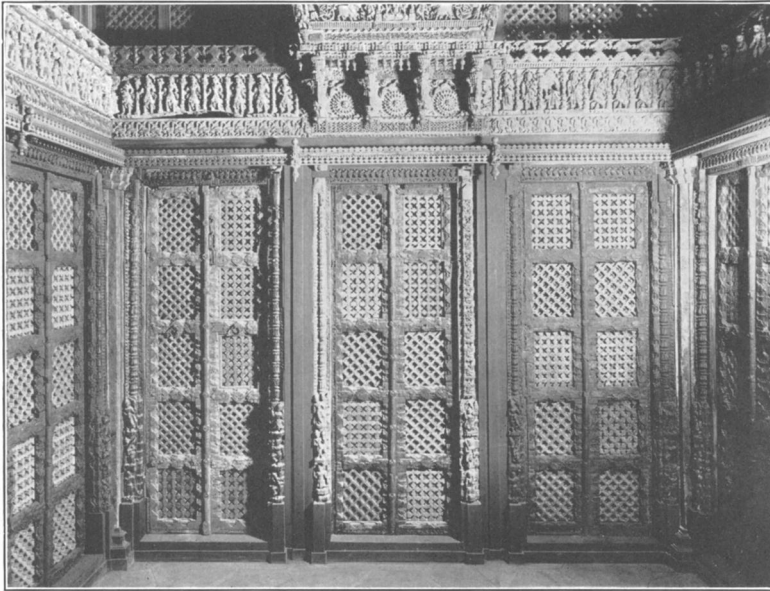
terpiece of its kind, is obvious. Space does not permit, at this time, any detailed description of the carvings, but in a later number of the BULLETIN, this beautiful decorative sculpture will be discussed at length.

In the adjoining gallery at the south are brought together some fine examples of early Indian sculpture. Here is exhibited an interesting group of stone carvings of the Graeco-Buddhist or Gandharan School,

dating from the first three centuries of our era. Representing the classical period of Indian art is the ninth-century head of Buddha from Borobodur in Java, one of the new accessions of the Museum, described in the BULLETIN for January, 1918. Another recent purchase exhibited in this room is the magnificent specimen of early mediaeval sculpture in the Chalukyan style—the Vishnu relief from the temple at Kikkeri, dating from the close of the twelfth

craftsmanship and the beauty of design which these pieces of jewelry exhibit, will not fail to win the visitor's admiration.

From the jewelry collection, the visitor enters the room where Indian miniature paintings are exhibited. Thanks to Alexander Smith Cochran's generous gift of a large collection of Persian and Indian miniatures, the Museum is able to show an unusually fine group of Indo-Persian miniatures of the sixteenth or seventeenth cen-



DETAIL FROM THE INDIAN TEMPLE INTERIOR

century. This piece was described in the April BULLETIN. Another fine example of the mediaeval period, a stone relief of Trimūrti, is a loan from Miss Cora Timken, who has also lent the beautiful bronze statuette of Parvati, a South Indian bronze, probably of the twelfth century.

The collection of Indian jewelry exhibited in the wall cases in the new corridor to the north of the temple room, has been described at length in the special jewelry supplement of the BULLETIN for June, 1915, and in the BULLETIN for August, 1915. This is without doubt one of the most important collections of such material in any museum. The superb quality of the

craftsmanship and the beauty of design which these pieces of jewelry exhibit, will not fail to win the visitor's admiration.

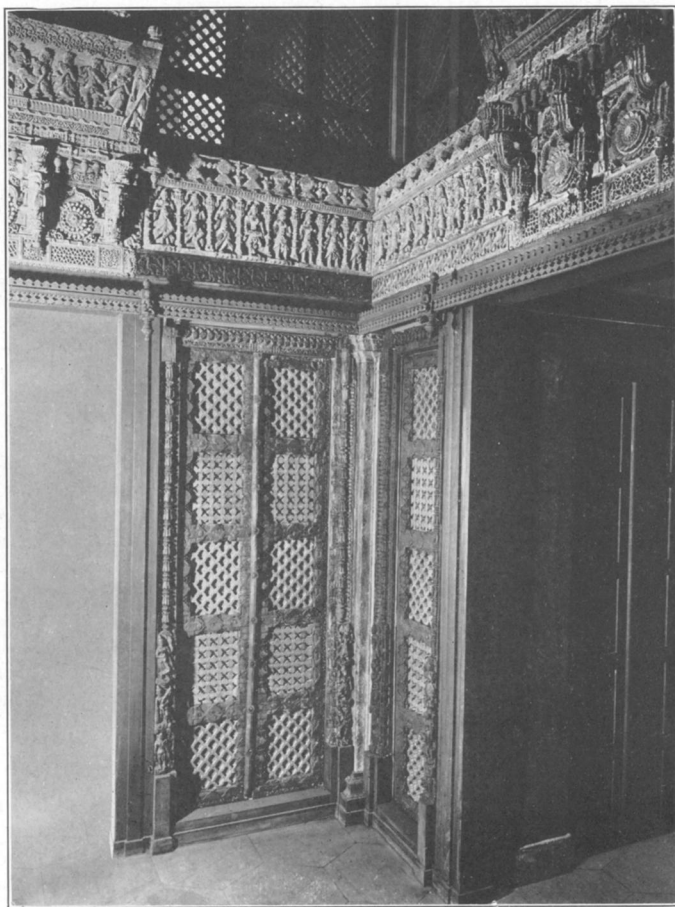
Returning to the large gallery from which the visitor entered the Indian temple room, he finds exhibited metalwork of the seventeenth, eighteenth, and nineteenth centuries, mostly lent by Lockwood de Forest, and a small collection of textiles, including representative examples of the beautiful gold-woven fabrics worn as costumes. Two very large Indian carpets in the Morgan Collection have already been mentioned; the visitor is also reminded of the beautiful silk rugs of Indian manufacture in the Altman Collection. J. B.

THE TEXTILE MANUFACTURER AND THE MUSEUM

APRIL 29–May 11, 1918, are the dates of the Sixth National Textile Exposition held at the Grand Central Palace under the

added reason for considering New York the logical city in which to meet.

The three articles that follow in this number of the BULLETIN are of especial significance in this connection. Two reveal the closeness of the affiliation that is



DETAIL FROM THE INDIAN TEMPLE INTERIOR

auspices of the Textile Exhibitors' Association, Inc. New York was chosen as the logical city in which to hold this national exhibition because it is the distributing center for domestic and export business. Those visiting manufacturers who come to the Museum during the fortnight of the exposition and make use of its extensive collection of textiles will, we trust, find an

possible between the manufacturer, the trade press, and the museum, an affiliation that can hardly be overemphasized in these days of opportunity for artistic fabrics made in America. These articles are *The Trade Press—Its Functions*, written by J. P. Rome, editor of *The Decorative Furnisher*, and *Affiliations of the Trade Press* by William Laurel Harris, contribut-

of France; for the helmet is dated 1543. In this year Francis I was the duke of Milan where the Negroli were established. The same year, it may be recalled, marked the last struggle of Francis I to retain Milan, for in 1544 by the Peace of Crespy his duchy was lost to the Emperor. It may be mentioned, finally, that while so important an object could not readily have passed out of the hands of the Austrian rulers, it might well have been abstracted from the crown property of France, since during the Revolution the national collections were notoriously broken up or despoiled.

B. D.

TWO INGRES PORTRAITS. The Museum has purchased, at the sale of the pictures belonging to Degas, a pair of portraits by Ingres. The sitters are M. and Mme. Leblanc. The pictures were painted in Florence in 1823. The Portrait of Madame Leblanc was exhibited in the Salon of 1834, in the Universal Exposition of 1855, and in the Ingres Exhibition at the École des Beaux-Arts in 1867. Both are engraved in *The Works of J. A. Ingres*, by A. Reveil, published in 1851. The pictures will remain in France until after the war.

B. B.

AN EARLY EIGHTEENTH-CENTURY MANTELPIECE. The impetus given to English wood carving by Grinling Gibbons in the

later years of the seventeenth century, lasted, especially in architectural decoration, through the greater part of the eighteenth. The motives were modified into more strictly classic forms, but the vigor and grace of execution were retained. This is well exemplified in the fine mantelpiece recently acquired by the Museum, and now placed in the south gallery above the main hall of Wing F.

The mantel was taken from a house in the midlands of England, and dates from about 1720-30. It was probably designed by some provincial follower of James Gibbs, as the detail used follows closely his favorite motives. The craftsman who executed the carving was undoubtedly a master, as its clean and vigorous handling proves.

The painting of a classic landscape subject, which occupies the central panel, is probably the original occupant of the space, as its general feeling would indicate. The lack of the usual crowning pediment is due to the fact that the room was low ceiled and the cornice of the mantel continued the cornice of the wall paneling.

A better example of the workmanship of the time, even on a more pretentious scale, would be hard to find, especially now that the accumulated coats of paint have been removed to bring out the sharpness and definition of the carving.

M. R. R.



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